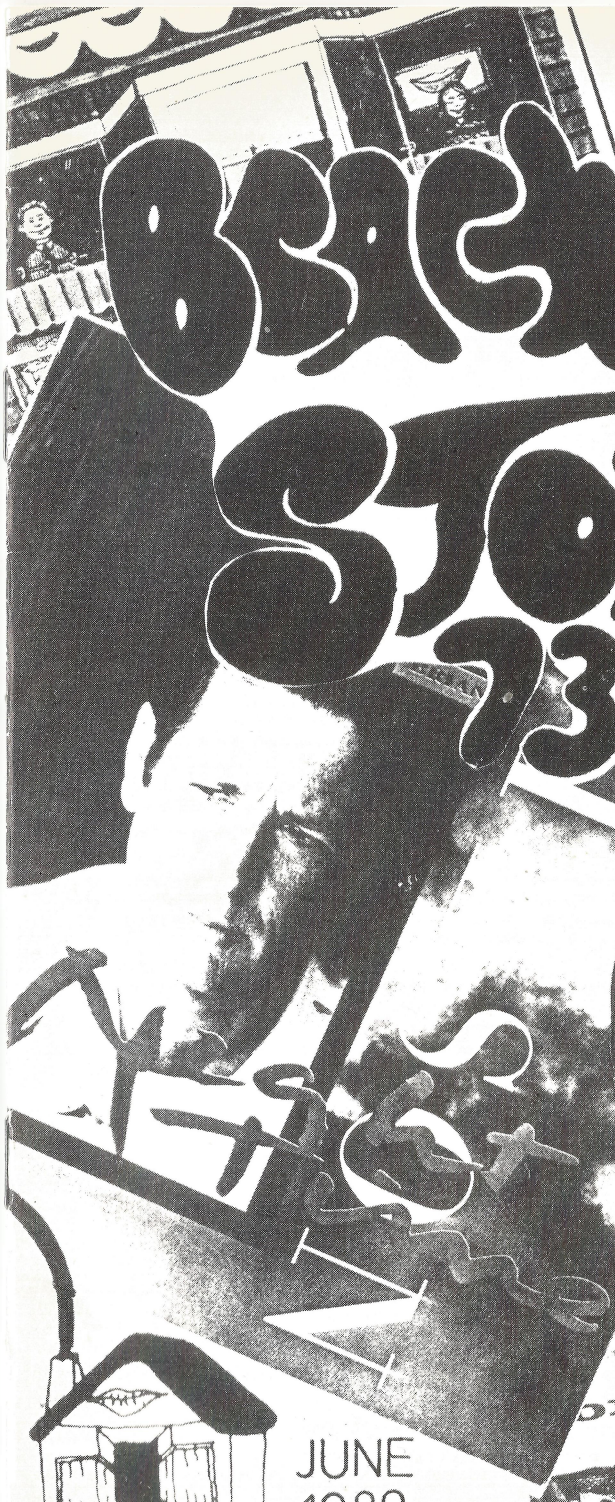


THE BEACH BOYS
THE SMILE ERA OUTTAKES

Backlist Stone

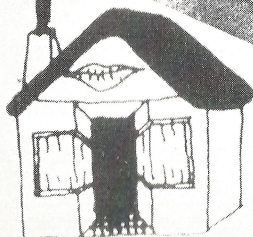


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JUNE
1989



BEACH BOYS STOMP - JUNE 1989

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EDITORIAL

This time last year we were all awaiting - in various stages of impatience and frustration - the well-overdue release of Brian's solo album, and speculating that, win, lose or draw, Brian was about to turn his back on his band once and for all. Some twelve months on, it's apparent that the principles either didn't read the script properly, or are ad-libbing furiously. An overwhelming critical success, and largely a musical triumph, BRIAN WILSON fared but modestly in the commercial stakes whilst - totally contrary to the run of play - the Beach Boys scored their first number one for over twenty years and, exhibiting their customary acute sense of commercial nous, failed to have anything else to serve as a followup, thus dissipating any theoretical chart momentum. Meantime, Brian's projected tour was rapidly becoming less and less likely.

The solution? In time-honoured BB/BW fashion, a compromise was cobbled together: the band included "Kokomo" in their set (as well as dropping such highlights as "Hushabye" and "This Whole World"), and - in selected cities - gave Brian the chance to flex his solo muscle in a semi-solo setting. The results to date

are mixed. The current BB set, while competent, exhibits little of the excitement the '88 gigs displayed, and have reverted once more to the almost-total pre-66 configuration. Brian, conversely, seems to relish his solo slots, performing well up to eighties standards (he seems bored by the encores, though...) and this year, his spot has been expanded to four songs, two of which are new - or so we're led to believe.

In the studio, the two continue to diverge, Brian working on new material, with an eye on a second album (but not this year) whilst the band assemble yet another compilation we'll all have to buy to get ahold of the two/three new tracks. The SMILE and 'official' PET SOUNDS CDs continue

to recede into the far distance, whilst the 30th Anniversary looms. In short, business as usual as far as the last few years are concerned. The travelling jukebox goes round one more time...

Happy birthday Bruce, 47 on June 27th, and a week earlier Brian hits the same barrier, with our very best wishes.

AGD

-oOo-

BACK ISSUES AVAILABLE: 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72. £1.50 per copy overseas add 50p per copy.

Talking of back issues, apart from all those still available we can now, offer photo copies of any back issue from the following list at the moderate cost of 10p per two pages (plus postage).

PHOTOCOPIES OF THE FOLLOWING NOW AVAILABLE: 1, 2, 3, 4 @ 50p each. 5, 6, 7, 10 @ 75p each. 8, 9, 11, 12, 15, 17 - 20 @ £1.00 each. 13, 21 - 30, 32 - 48, 58, 60, 61 @ £1.20 each. 14, 16, 31, 52 - 56 @ £1.40 each. 49, 51 @ £1.60 each. 50 @ £2.20. No 41 was our Dennis Wilson tribute issue and No 50 was a 40 page special. All orders for these to the usual STOMP address please.

MIKE

STOMP FOLDER UPDATE NO. 2

The order for a quantity of some 200 units is now at the manufacturers. Here in mid-May we expect delivery by the end of the month. At this time over 75% are pre-sold and this does not include the amount that Mike and I decided to retain for use at future conventions. So if you are interested in ordering these folders please refer to the information given in STOMPs 70 & 71. Overseas, please add £2.00 for postage which is surface mail. One or two of you have been concerned at the non-appearance of these folders. To these people I must again draw your attention to the fact that there was no way that we were prepared to place an order until over 50% were sold.

Whenever sending correspondence to the magazine headquarters that requires a reply, please ensure that you enclose an s.a.e. - in recent times this has been sadly lacking. This has been very much the case with Convention ticket applications sent to Mike which, in view of the fact that they should not have been sent in until 72 was published, has been rather unfortunate. However, many thanks to those that have come via the PO Box with, in all but one case, an s.a.e.

ROY CUDGE

-oOo-

PRINTED BY: R J Hurford & Sons (Printers) Ltd., 122 High Street, Wealdstone, Harrow, Middlesex HA3 7AL. Tel: 01 427 0166.

C O N V E N T I O N 1 9 8 9

Advance information for the eleventh event, Saturday 23rd September 1989.

VENUE: Following the very favourable comments concerning last year's hall, the Visitation Parish Centre is likely to be our venue for some years to come. This adjoins 358 Greenford Road, Greenford, Middlesex and the usual map will be printed at a later time.

TICKETS: NEW FOR THIS YEAR IS THAT THE EVENT IS ALL TICKET!!

These are already on sale from the publication of STOMP 72. Thank you to those that have enclosed an s.a.e. but those of you that didn't should receive your ticket(s) with this STOMP (73). If you do not then it is your responsibility to find out where they are.

1988 Convention attendees who can provide a ticket number	£ 4.00
All others	£ 5.00
Remember, should any tickets be left unsold at the door	£10.00

Please make all cheques payable to Beach Boys Stomp and send to PO Box 103, Farnham, Surrey, GU10 3QG, and enclose an s.a.e. of at least 6" x 3½". There are 350 tickets in total and I am very happy to report that a high standard of efficiency has returned and I am able to release tickets per return. Anyone who turns up on the 23rd claiming to have lost or not received their ticket will be charged £10.00 (that is provided there are tickets available). There are no exceptions to this - you have been warned! Children in wheelchairs are free and the prices above are per person.

ENTRY: This is much simplified for 1989; the doors will not be open before 11.00 am and table holders are not allowed in before 10.00 am. This year there will be no signing in and all you will need to do is to give up the ticket counterfoil and the first 200 will receive a badge. There is no cafeteria on the premises for early arrivals, but sandwiches etc. will be available in an adjoining room later in the day. If anybody feels they have a problem with entry would they please contact Roy Gudge or Mike Grant before 1st September.

BADGES: This year will see us return to the normal button badge and, as in the past, these will number 200. However, it will be the first 200 that pass through the door that receive a badge, not those that hold a ticket between 1 and 200. So if you want a badge be early and keep your fingers crossed.

TABLES: A change here in charges: 1988 or former holders - £10.00 each; first time hirers - £15.00; after 1st September and on the day - £20.00. Tables are 4' x 2' and must be paid for with your application which must be posted to PO Box 103, Farnham, Surrey GU10 3QG and enclose an s.a.e.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE

A TABLE

TIMETABLE: As ever, 12 noon to 6.00 pm with more information in STOMP 74.

RAFFLE) We are heading very much in the direction of being able
AUCTION) to offer the most impressive lists ever for both of these attractions. Hopefully there will be more information with Issue 74.

NOTICE: THE ORGANISERS RESERVE THE RIGHT TO MAKE ANY ADJUSTMENTS OR ALTERATIONS CONCERNING THE PROCEEDINGS THEY DEEM NECESSARY.

Any photography for any form of commercial publication for or in any magazine, book or equivalent is STRICTLY FORBIDDEN.

Permission can only be sought in writing from Beach Boys STOMP.

LOCATION: Map in Issue 74 - public transport access is very good with the No. 92 bus running from Greenford station to right outside the centre.

ROY GUDGE & MIKE GRANT

-oOo-

C O R R E C T I O N S

A couple of corrections to mistakes made in the last two issues (which none of you fact freaks spotted!). In Issue 71's review of Louis Philippe's "Guess I'm Dumb" I mentioned that he had previously recorded "With Me Tonight" - it should have been "Little Pad", sorry Louis.

In Issue 72's listing of the top ten singles for longevity on the U.S. charts, "Sail On Sailor" should have been at joint No. 4 because in two separate chart runs, 7 in '73 and 10 in '75, it totalled 17 weeks the same as "Rock 'n' Roll Music" and "Surfin' Safari".

MIKE

-oOo-

	<u>U.S. TOUR DATES</u>
July 3	Buffalo NY
July 4	New York (afternoon)
July 4	Norfolk VA (evening)
July 14, 15, 16	Detroit MI
August 24	St Paul MN
November 24 - 26	Atlantic City NJ

All these dates are confirmed.

MIKE WHYERS
U.S. U.K. Rep

-oOo-



BEACH BOYS STOMP

BRIAN WILSON SPECIAL ISSUE

Ready at last is the '88 Convention commemorative special issue packed with photographs of Brian Wilson playing live and meeting the fans back on that unforgettable day in September '88. Also many of your letters commenting on the very special day have been included. You will be able to order photographs from this issue with all details included within.

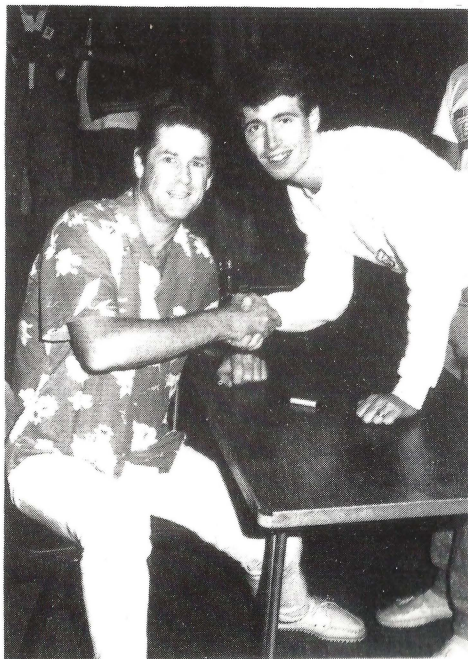
This special issue is NOT part of your normal subscription and must be ordered separately, NOT from the usual STOMP address but from BEACH BOYS STOMP, PO Box 103, Farnham, Surrey, GU10 3QG. Cost is:
UK - £2.00 per issue including postage - Overseas - £2.50 including postage. Cheques and Postal Orders payable to BEACH BOYS STOMP only please and all cheques to be separate from any subscription payments.

There will only be 500 copies printed and numbered individually, so when you order quote your Convention ticket number and you will be sent the corresponding numbered issue.

ROY GUDGE & MIKE GRANT

BEACH BOYS STOMP

Brian Wilson
SPECIAL ISSUE



REVIEWS

THE BEACH BOYS - SURFERS NIGHTMARE - TMQ 72116.

Recorded in New York on 14th May 1979. Double Album.

Track Listing: California Girls, Sloop John B, Darlin', Shortenin' Bread, Do It Again, Little Deuce Coupe, Roller Skating Child, Peggy Sue, In My Room, God Only Knows, Good Timin', Be True To Your School, It's OK, Catch A Wave, Lady Lynda, Sumahama, Surfer Girl, Angel Come Home, Heroes and Villains, Help Me Rhonda, Wouldn't It Be Nice, Rock 'n' Roll Music, I Get Around, Surfin' USA, You Are So Beautiful, Good Vibrations, Barbara Ann, Fun, Fun, Fun.

Quite a few people wrote and told me about this bootleg album, but I've only recently found a copy myself. If you find something that you haven't read about in STOMP please do a review and send it in as we don't automatically get everything that appears on this earth by the Beach Boys. But thanks to all those that let me know about it anyway.

The album is obviously taken from a radio broadcast and is pretty good quality with a few exceptions. For a start the tape is running fast which can be corrected if you've got a strobe on your deck.

Also both "Good Timin'" and "Sumahama" cut off before the end of the songs. It is an interesting song line up with five songs from the LA (LIGHT ALBUM) which was then the new album they were promoting. "Here Comes The Night" was dropped from the set perhaps because of the boo-ing it received at a previous Radio City music hall concert. It is certain that many of these songs will never be performed in concert again like "Roller Skating Child", "Peggy Sue" and all the LA songs including Dennis singing "Angel Come Home" which is good to have on vinyl. Plus of course Dennis's pre-encore favourite "You Are So Beautiful". It's worth mentioning that all six Beach Boys were on stage at this concert, even though not all of the time. All in all an enjoyable 90 minutes or so.

Some subscribers write in and ask why we don't say where you can buy the items we mention or review. The answer is we don't always know; they may for example be picked up at a record fair. It's always worth a call or letter to Rockaway Records in LA, Record Corner in Balham, or just phone some of the advertisers in Record Collector or Q Magazine.

BRIAN WILSON - Daddy's Little Girl (from the soundtrack LP SHE'S OUT OF CONTROL on MCA)

Yet another new song from Brian, this time written especially for a film so don't expect a classic. It's mid tempo (as are most of Brian's songs these days), and initial hearings made me think that it was just average Brian but it's growing on me. The intro starts off first like "There's So Many" then "Meet Me In My Dreams Tonight". The chorus of "Daddy's little girl is all grown up, now a million guys have all shown up and life will never be the same" gives some indication as to what the film is all about. Best part is the ending when Brian breaks out into a falsetto lead which shows he can still do it if he wants. I have not yet seen the album as this is reviewed from a tape (thanks David), so I don't have a number, nor do I yet know if it will be issued in U.K. - should have more details next issue.

MIKE

Had this not been preceeded last summer by the Brian Wilson/BRIAN WILSON media circus, we'd probably be turning handsprings over "Daddy's Little Girl", such was the paucity of new BW product. As it is, a perspective has been established, and thus the song takes it's place firmly in the second rank, alongside the likes of "Too Much Sugar" and "Poor Old Body".

Ah, did I say NEW product? Not quite, as archivists world wide will affirm, for the bit just before the end of the verses - the bit that goes "bom-bom-bom-bom-bom-ba-bom" - is a note for note lift from "Loop De Loop", recorded some twenty years ago. Question: given Brian's penchant for musical japes, is this a concious inclusion... or did the riff float up from the murky depths of the Wilsonian grey matter unbidden? Answer: I don't know. Or care. It's a nice track, so enjoy.

AGD

NOT A LAUGHING MATTER...

I guess it had to happen eventually, but the shame is that when it did, it was so very, very poorly executed. THE SMILE ERA OUTTAKES is without doubt the absolutely worst CD I've ever had the misfortune to hear - and before someone points out that, as a bootleg we should hardly expect the highest of fi, I'll indulge in a little pre-emptive retaliation by observing that the tapes used to master the CD show signs of being - at best - 6th generation (i.e. copies of copies of copies of copies of copies of the originals) and no signs of any processing whatsoever. Thus balances are poor ("Child Is Father etc." comes in the left ear) and overall, the lower frequencies BOOM. Better tapes exist, so why weren't these used? And by better tapes, I don't mean the originals, but the second generation cassettes that reside in collectors' vaults worldwide (mine included). The very quality of the tapes, coupled with a few clues to be found in the sleeve notes (if you know what to look for), allow a deduction as to where this originated, and Korea it isn't... nor the States for that matter. There the matter can rest, but - in terms of pure sound quality - I'll repeat: this bootleg could have been much better.

The musical contents, sonic murk notwithstanding, are, of course, as astounding as ever, and have been outlined in previous STOMPS (most notably No 31, June 1982). Anyone who's not heard this stuff before is in for a treat, and a lifetime of frustration as the desire to track down the missing bits (all thousand-odd hours) is as irresistible as the last chip in the packet...

AGD

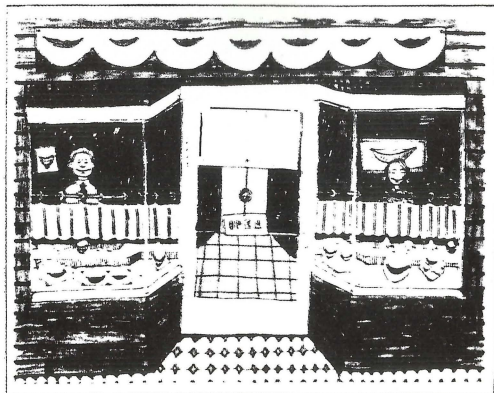
"SMILE" CD TRACK LISTING, TIMINGS AND NOTES

1.	Smile Promo Advert	0.57	From Jan '67 Sales LP
2.	Good Vibrations	5.49	Discarded fragments
3.	Do You Like Worms	3.36	Brian's test vocal version
4.	Been Way Too Long	6.01	Three bits, longest in stereo
5.	Tones	2.52	Includes studio talk
6.	Surf's Up	6.09	Includes studio talk
7.	Surf's Up	2.36	Bernstein TV Special 1967
8.	Child Is Father To The Man	1.40	Two fragments
9.	Our Prayer	1.02	Original version
10.	Bicycle Rider	0.25	
11.	Fire	2.04	Tag track & 'final' mix
12.	Fire	1.58	Stereo
13.	Wonderful	2.08	Lamentably s-l-o-w
14.	Home On The Range	2.15	Two portions
15.	Barnyard	0.52	Unused Heroes & Villains overdub
16.	Old Master Painter/You are My Sunshine	1.08	No vocals

-oOo-

THE BEACH BOYS

THE SMILE ERA OUTTAKES



*Quality
Compact Productions*

*Quality
Compact Productions*

COMPACT
disc
DIGITAL AUDIO
STEREO

Made in Korea
QCP 67001

THE BEACH BOYS

THE SMILE ERA OUTTAKES

1. Smile Promo AD 2. Goon Vibrations (diff. takes) 3. Do You Like Worms
4. Been way too long 5. Tones (tunes x) 6. Surfs Up (try-outs) 7. Surfs Up (vocal Brian)
8. Child Is the Father to the Man 9. Our Prayer 10. Bicycle Rider
11. Fire (2 segments) 12. Fire (no „fire“ crackling noise)
13. Wonderful (Brian vocal) 14. Home on the Range 15. Barnyard
16. You are my sunshine / the old master painter

Classic Albums/Saturday Radio 1

The series was devised by Roger Scott and researcher John Pidgeon, who prepared a master list of questions covering everything from songwriting to recording and even cover artwork. Each artist was asked the questions on the list, but the answers they gave frequently provoked further (and often more intriguing) lines of questioning.

Perhaps the most fascinating programme examines the Beach Boys' *Pet Sounds*, now critically acclaimed as one of the ten greatest albums of all time.

In 1966, however, the Beach Boys' record company, Capitol, refused to

release it, considering it

too complex for

teenagers to understand. Capitol is-

sued it only when

Brian Wilson threat-

ened never to make

another record for

them, but they put no

marketing effort behind

the release and, compared

with earlier successes, it

floundered badly.

Paul McCartney loved it,

and rightly saw the Beach

Boys as the greatest

threat to the Beatles'

domination of mid-60s

pop. McCartney's start-

ling vocal arrange-

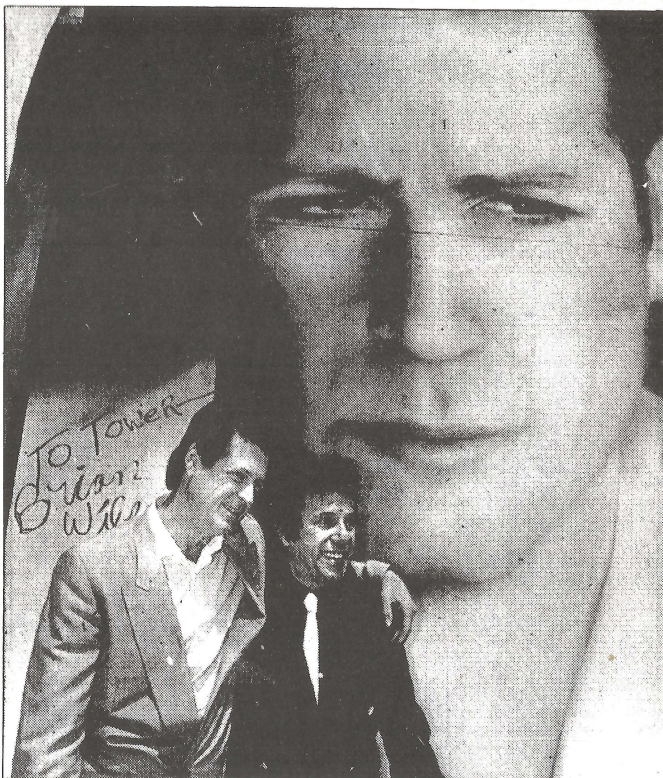
ments for *Paperback*

Writer and the *Re-*

volver album were

the direct outcome of his desire to create music as complex as songwriter Brian Wilson's.

In later years, as a result of personal problems combined with serious drug abuses, Wilson slipped into a tragic state from which he has only recently emerged, although doubts still remain about his ability to function as a creative artist. Indeed, throughout Roger Scott's interview, Wilson remained lying down.



Double image—Brian Wilson and psychologist-business adviser Eugene Landy in front of billboard of the Beach Boys at a record store where the singer was autographing copies of his new album.

Hollywood, Tower Records 9/2/88
LA Times



Beach Party. The Beach Boys recently returned to the New York concert scene in a special show at the Palladium, which marked the return of live music at the downtown club. (Photo: Chuck Pulin)

THE BEACH BOYS CHICAGO

Mostly Old Songs but Some New Ones Too From Beach Boys and Chicago at Pacific

By CHRIS WILLMAN

When you think of "oldies" acts, you don't usually think of bands that have had recent Top 10 and even No. 1 chart hits, as both Chicago and the Beach Boys have. Yet on their first tour together since 1975, the two veteran groups are both clearly dealing as nostalgia merchants for old fans who want to have fun fun fun till their banker takes the Beemer away.

The tour kicked off Saturday at the Pacific Amphitheatre (followed by a scheduled date Sunday at the Hollywood Bowl), where individual hour-plus sets by both acts were followed by a half-hour dual set that opened with the song they recorded together back in '74, "Wishing You Were Here." As the song says, they "have a job to do and do it well," even if the job requirements don't necessarily include assuaging those

who might prefer continued greatness to past glories. As a Memory Lane trip, it's an enjoyable evening out, to be sure, but discouraging too.

Yet buried like a nugget in the middle of the show was a reason to believe in at least one group's future: A three-song mini-set by Brian Wilson actually included brand-new material and indicated that, should the Boys return to recording his work, their best days might not all be behind them. Wouldn't it be nice?

The Beach Boys' opening set included only songs from 1967 or earlier, except for the recent singles "Wipeout" (a rap-smothered remake of a '68 song) and "Kokomo." A car-song medley even had them reprising outside songs that—as singer Mike Love noted—are often wrongly identified with the Boys, like "Little Old Lady from Pasadena" and "G.T.O."

Please see **CONCERT**, Page 4

Continued from Page 1

Singing "God Only Knows" and others from among brother Brian's less novel, more classic repertoire, Carl Wilson still has the sweetest voice. But this was mostly the Mike Love Show, an amiable surfin' and drivin' revue—complete with dancing girls in bikinis—that probably isn't all that different at the Pacific than it is at the Sands.

For its portion of the show, Chicago evenly alternated classic singles from 1975 or earlier with far less distinctive hits from 1984 or later. Some bands lose their hair, while others lose their horns; Chicago is in the latter camp and seems rather schizoid on stage now. The band with horns that performed pop classics like "25 or to 4" (led by likable, low-key old hand Robert Lamm) had far more personality than the band without them that did anonymous David Foster fodder such as "You're Not Alone" (sung by showier recent additions Bill Champlin and Jason Scheff).

Coming together toward the close, the two outfits alternated each other's hits to much crowd-delighting effect, though some of the vocal collaborations were still the ragged or tentative signs of this opening night. Eventually "Darlin'" and "Does Anybody Really Know What Time It Is?" gave way to "In the Midnight Hour" and "Dancing in the Streets"—Bar Band City.

Disappointingly, original group architect Brian Wilson never did appear on stage with his fellow Beach Boys. But he did borrow their backing band for three mid-set songs—"Love and Mercy," one of his most beautiful recordings ever, plus two new ones, "Country Feeling" and "In My Car," both of which sounded as if they could have been late-'60s hits for the band and at least one of which the Boys have been working on in the studio.

Dressed all in black, Wilson looked mighty sharp; his vocal notes weren't always so, but he was never much of a live performer anyway, and the songs—and in this case, their potential to be crooned by his erstwhile partners—were what matter.

Mike Love asked the crowd how many were over or under 25 (it sounded like a 75/25 split). To the young 'uns, he said, "We're even happier to see you. Seriously." We'll see just how serious he is about the band's future, perhaps, by whether the next tour includes some new Wilson genes wedged between all the old ones.

The Beach Boys meet Chicago — at low tide

By Todd Everett
Herald Examiner staff writer

For their first joint tour since 1975, the Beach Boys and Chicago have assembled a 3¼-hour package that includes more hits than your average radio station's current playlist and a finale in which the groups combine for 30 minutes of even more firepower.

Apparently due to conflicting egos, the acts take turn headlining. At the Pacific Amphitheater on Saturday night, the Beach Boys opened the show.

That was probably a mistake; there aren't many bands alive who could follow the Beach Boys in good form.

And they were terrific on Saturday, despite the fact that house lights were annoyingly left on to aid videotaping for their upcoming syndicated TV series.

Beginning with "California Girls," the Boys barnstormed through hit after hit.

Chicago's saxophonist, Walter Parazaidar, sat in for a solo on the band's most recent smash, "Kokomo," and Mike Love dusted off his old sax for some atmospheric beeping on "Shut Down."

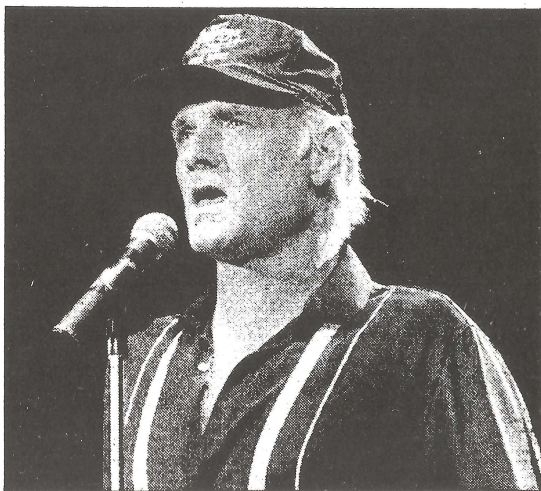
Chicago, on the other hand, seemed to be lacking inspiration



DAVID MURONAKA / Los Angeles Times

Beach Boys Mike Love, left, and Carl Wilson flank Chicago's Robert Lamm, left, and Jason Scheff at the Pacific Amphitheatre.

MAY 30 1984 HERALD EXAMINER



Todd Everett

The Beach Boys, with Mike Love, and Chicago included in their first joint tour since 1975 a stop at the Pacific Amphitheater on Saturday

for the first third of their set, though Jason Scheff is fitting nicely into his role as lead singer Peter Cetera's replacement.

Seemingly, the band's horn section of Parazaidar, trombonist James Pankow and trumpeter Lee Loughnane prefer to spend relatively little time at their horns these days, though the trumpet-trombone duo on "Beginnings" was a high point of the set.

A low point, musically speaking, was Daniel Seraphine's drum solo—so much of it was electronically augmented that his programmer should have come on stage for a bow.

Climaxing the show was a set of songs with both groups together,

ranging from the relatively sublime ("Wishing You Were Here," "Darlin'") to soulless versions of soul standards ("In the Midnight Hour" and "Dancing in the Streets.")

The Beach Boys left the stage early in their set for an appearance by departed founding member Brian Wilson, who performed three numbers—the brand-new "Country Feeling" and "In My Car," and "Love and Mercy" from his recent solo album—backed by the Beach Boys' band.

It was a nice gesture, but the guys should really have stuck around and shown a bit more respect for the architect of their sound.

POSTBAG

Dear STOMP

I feel that I must write to you, as the last few copies of STOMP have been rather critical of the Beach Boys & Brian, this is mainly due to AGD's articles and editorials. "Kokomo" reached No 1 in America so I don't know why we have to read detailed accounts of what rubbish he considers it to be. The record buying public in America obviously didn't agree with him.

I turn now to Brian Wilson - as much as I admire Brian (I have been a fan and record buyer since late '63) Brian's album had shoddy production/mix, poor lead vocals and absence of any firm bass lines. Nevertheless I can't believe that it didn't get into the top 100 in this country. No doubt a lot of the younger generation would wonder just exactly who Brian Wilson was - and in his present state of mind he was not capable of being interviewed on Wogan or Good Morning Britain. Dr Landy may have saved Brian's life, but he has certainly taken over mind and soul, all to the detriment of his music - Brian needs the Beach Boys.

My final word is to say that I have not heard of any bad comment, either written or spoken by Mike Love about Brian, and in the future, it would be pleasurable to read some encouraging news of the band, instead of the usual back stabbing.

CLIVE P WHITEWOOD

Firstly, I have to say, Clive, that you too seem to be joining those you accuse of being "rather critical" as, with few exceptions, both professional critics and fans would disagree with your allegations that Brian's album has "shoddy production/mix". It seems at best unfair to sweep away the months of blood, sweat and toil spent on BRIAN WILSON with a remark like that. What you probably mean is that you don't like the production (as AGD may not like "Kokomo") but shoddy it ain't.

Secondly, I would suggest that Brian's vocal performance is, under the circumstances, better than any of us could have expected.

CHRIS WHITE

-oOo-

Dear STOMP

As regards the sale of the Japanese PET SOUNDS CD - the 'going rate' quoted on page 4 of the latest April edition of STOMP is £250. You may be interested to know that in the latest (May edition) of 'Record Collector' magazine in the set sale advertisements is the very same CD priced at only £32 - someone is either being very foolish and practically giving away a real collector's item or other fans are being taken advantage of and are paying extortionate prices!! i.e. being 'ripped off'!!

RICHARD LAZARSKI

Going rate in the UK at the moment seems to be between £25 and £75 and in the US \$50.00 to \$100.00. (Chris's figure of £250 was just an example of his peculiar sense of humour.)

MIKE

-oOo-

Dear Beachpeople

I hope that SMILE remains unreleased: With Brian's new album around there is too much to look forward to to dwell on the enigma of SMILE. Its release will satisfy many people's curiosity but little else, I guarantee.

DAVID BASS

-o0o-

Dear STOMP

Commercial success may not enhance the enjoyment Brian Wilson's music brings to his fans but it is most important in bringing longevity to an album.

Brian's LP is unfortunately today unheard of by the listening public. I would not wish to criticise a record company which was responsible for that LP's existence but I cannot help feel that a little more flair in the marketing department could have made a significant difference.

The LP and its package were spot on, but if not for STOMP I would have been unaware of its release. Does anyone remember what TV advertising did for "20 Golden Greats"? The choice of singles has also been poor. We all appreciate "Love and Mercy" and "Melt Away" (I'm not sure the latter even was a single - I never heard it on the radio,) but tracks 2 and 3 on side 2 of the album would have had far greater chance of making the Top Twenty.

And talking about track 2 "Let It Shine", here was a superb marketing opportunity missed. All that was required was some Jeff Lynne vocals on the record and a single under the names "Wilson and Lynne" to introduce the world of Brian to many ELO fans who might have been sufficiently interested to visit their local record stores!

All this doesn't spoil my enjoyment of this super LP - I'm just disappointed that Brian's work does not get the universal acclaim that it deserves and that his importance in the music industry is vastly understated.

G A MOREGAN



THE CAPITOL YEARS THE BEACH BOYS

CD 1

1. SURFIN'
2. SURFIN' SAFARI
3. TEN LITTLE INDIANS
4. SURFIN' USA
5. CATCH A WAVE
6. HAWAII
7. SURFER'S RULE
8. SURFER GIRL
9. DON'T BACK DOWN
10. LITTLE DEUCE COUPE
11. 409

12. IN THE PARKIN LOT
13. CAR CRAZY CUTIE
14. SPIRIT OF AMERICA
15. SHUT DOWN
16. CUSTOM MACHINE
17. DRIVE IN
18. CHERRY, CHERRY COUPE
19. LITTLE HONDA
20. BE TRUE TO YOUR SCHOOL
21. FUN, FUN, FUN
22. WHY DO FOOLS FALL IN LOVE

23. ALL SUMMER LONG
24. I GET AROUND
25. WENDY
26. WHEN I GROW UP
(TO BE A MAN)
27. LITTLE SAINT NICK
28. CHRISTMAS DAY
29. AULD LANG SYNE
30. DON'T WORRY BABY
31. YOUR SUMMER DREAM

CD 2

1. IN MY ROOM
2. THE WARMTH OF THE SUN
3. KEEP AN EYE ON SUMMER
4. GIRLS ON THE BEACH
5. PLEASE LET ME WONDER
6. HUSBAND
7. THE LORD'S PRAYER
8. DANCE, DANCE, DANCE
9. THE LITTLE GIRL I ONCE
KNEW

10. GOOD TO MY BABY
11. HELP ME, RHONDA
12. DO YOU WANNA DANCE
13. YOU'RE SO GOOD TO ME
14. DON'T HURT MY LITTLE
SISTER
15. SHE KNOWS ME TOO WELL
16. CALIFORNIA GIRLS
17. THE LITTLE OLD LADY FROM
PASADENA

18. GRADUATION DAY
19. THE MONSTER MASH
20. JOHNNY B GOODE
21. BARBARA-ANN
22. THERE'S NO OTHER
(LIKE MY BABY)
23. DEVOTED TO YOU
24. MOUNTAIN OF LOVE
25. AREN'T YOU GLAD
26. THEIR HEARTS WERE
FULL OF SPRING

CD 3

1. THEN I KISSED HER
2. KISS ME BABY
3. LET HIM RUN WILD
4. AMUSEMENT PARKS USA
5. I'M SO YOUNG
6. GIRL DON'T TELL ME
7. SALT LAKE CITY
8. THE GIRL FROM NEW YORK
CITY
9. SLOOP JOHN B

10. HERE TODAY
11. CAROLINE NO
12. I'M WAITING FOR THE DAY
13. YOU STILL BELIEVE IN ME
14. I KNOW THERE'S AN ANSWER
15. WOULDN'T IT BE NICE
16. GOD ONLY KNOWS
17. I JUST WASN'T MADE FOR
THESE TIMES
18. GOOD VIBRATIONS

CD 4

1. DARLIN'
2. GETTIN' HUNGRY
3. HERE COMES THE NIGHT
4. WITH ME TONIGHT
5. WAKE THE WORLD
6. COUNTRY AIR
7. WELL YOU'RE WELCOME
8. I'D LOVE JUST ONCE TO SEE
YOU

9. WILD HONEY
10. DO IT AGAIN
11. LITTLE BIRD
12. LET THE WIND BLOW
13. BUSY DOIN' NOTHIN'
14. PASSING BY
15. TIME TO GET ALONE
16. BE HERE IN THE MORNIN'
17. FRIENDS

18. I CAN HEAR MUSIC
19. NEVER LEARN NOT TO LOVE
20. COTTONFIELDS
21. I WENT TO SLEEP
22. BLUEBIRDS OVER THE
MOUNTAIN
23. CELEBRATE THE NEWS
24. BE WITH ME
25. BREAK AWAY

DAVE WALKER

OBITUARY

Throughout the history of British Beach Music, and indeed in other parts of the world, there have never been many regularly working vocal bands. It is therefore especially sad to hear of the untimely death of one of the few real stalwarts of our kind of music. Dave Walker was the keyboard and percussion player with Gidea Park, and he died of an asthma attack after coming off stage at a Cardiff charity gig in October 1988.

Dave's musical history goes back to the early '60's when he played in a school band called Oasis with Roger Chapman, whom he had met at junior school. Dave played drums and he and Roger were in bands on and off together from then on. They grew up in the Romford/Hornchurch area of East London where there was emerging a strong harmony music/ Beach Boys tradition. Various reasons have been advanced why this should have arisen; it has even been suggested that the closer proximity of the pirate radio stations off the East Coast gave a stronger US influence. Roger remembers he and Dave going around watching bands like Tony Rivers and the Castaways, Cymbaline and the Sugarbeats who all played regularly in that area in the early/mid '60's. By this time a band called Playground had been formed, originally featuring Dave on drums, Roger and Barry Deeks on guitars, Keith Williams on bass and Ken Gold on vocals. During its history, Playground had quite a few members who were interchangeable with other local bands, Dave himself left for a while before returning. At various times Playground included John Perry, Adrian Baker, Stuart Calver and Paul Da Vinci. The band had several singles released, the best known of which was probably "I Could Be So Good". At the time this received masses of airplay (97 on Radio One spread over 6 weeks), but for some reason best known to the record company there were only ever about 1200 copies pressed! Playground ceased about '73/'74, metamorphosising into the Tonics. By this time Dave was working as the assistant manager at the Circus Tavern, which had been one of Playground's regular venues. This job took about four years in the mid seventies, and brings us up to the Gidea Park era. Martin Lawford of Gidea Park recounts how it was Dave's idea to put together "Beach Boys Gold" and apparently Dave was the only person to play on the record apart from Adrian Baker. The record did not hit when it was first issued in 1978, but did with a vengeance when it was reissued in 1981. The band, including Dave, appeared once on Top Of The Pops, but then a dispute between the Musician's Union and the BBC over rates meant they could not repeat the appearance. This effectively stopped the record getting any higher. Adrian mimed one appearance by himself, but with all the voices on the record this looked somewhat ridiculous!

Gidea Park eventually became a full road band after "Seasons of Gold" as agents approached Adrian for a Beach Boy-style band. They spent about a year rehearsing before they really hit the road. It was a very democratic outfit; they all had input into the decisions and all took equal shares of what they made. Times were not easy at first as the band tried to balance their outside jobs and businesses with the growing demands of Gidea Park. Dave often worked with Roger on decorating or building contract work, but both were always available to play and sing their parts on Gidea Park recordings. (Dave usually

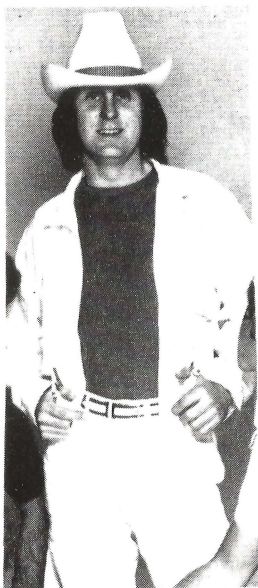
sang the bass part, or one up.) During the recent years the group's work has been steadily increasing to the extent that most of the current members are committed to it full time now.

All of this gives a fairly accurate history of Dave's musical involvement, but it has not given much of a picture of the man himself. His humour and love for what he was doing was immediately evident to anyone who ever attended a Gidea Park gig. He was forever glancing over to the rest of the band "looking for feeds" as Roger called it. It was as if there was always a joke floating around. Sometimes the audience were let into it, sometimes it was just for the band. Dave's obvious enjoyment of the music sums up all that is, and always has been, best about the British Beach Music scene: that first and foremost it's about having FUN. Dave was part of the scene from the early days, usually with Roger Chapman, and it is Roger who should have the last word:

"Dave was the nearest I had to a brother...
You couldn't pick a better cell mate..."

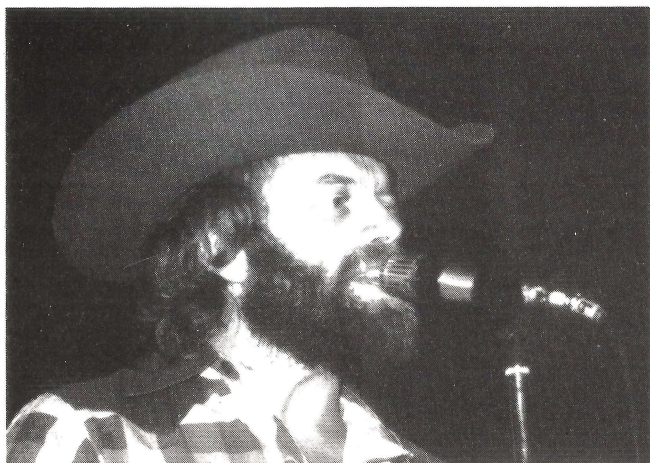
KINGSLEY ABBOTT
Spring '89

-oOo-



Gidea Park





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ADVERTS

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THE DUMB ANGEL GAZETTE - \$6 US/\$7.50 overseas per issue. No. 3 (Potpourri) OUT NOW! The SMILE book, still available \$20 postpaid. If you dig Brian Wilson, you don't wanna miss this, Friends! Write to Domenic Priore, P.O. Box 4131, Carlsbad, CA 92008, U.S.A.

CALIFORNIA MUSIC MAGAZINE "The Music Of The Beach", 2 Kentwell Avenue, Concord, 2137, N.S.W., Australia. Issue 74 is NOW AVAILABLE. Part Two of the RICK HENN story as well as articles on THE SURFIN' LUNGS, GIDEA PARK, PAPA DOO RUN RUN, RONNY & THE DAYTONAS, THE ATLANTICS, 100% MAMBO SURF BAND BATTLE. THE HITE MORGAN/CANDIX RECORDINGS OF THE BEACH BOYS, etc... \$7 U.S. per issue via AIRMAIL or... EUROPEAN & UK READERS - contact KINGSLEY ABBOTT, "Hollycott", High Common, North Lopham, Diss, Norfolk, IP22 2HS, England.

V-A-C-A-T-I-O-N in the Summertime. Going to Cornwall for your Holidays this Summer? Then don't miss Harmony band "COCONUT GROVE" featuring our own Graham Hicks. "COCONUT GROVE" specialise in Beach Boys/Four Seasons/Jan and Dean material. The band are playing a Friday and Saturday residency between June and September, with Friday evenings at the Red Lion Newquay, and Saturdays at Hendra Tourist Park nr Newquay.



Yes, it's that time of year again, when UK tour rumours seem like a good idea. Currently, the band are doing a series of shared gigs with Chicago in the States and, with fingers and toes crossed, it looks as if an autumn visit to the UK by both bands is on the cards. One likely date is 8th September at the Hammersmith Odeon with two nights at Wembley Arena and another at the N.E.C. Birmingham a distinct possibility. Nothing is confirmed as yet and no other details are known at present so please don't phone or write to STOMP: when we know we'll let you know (by the by, when writing for information on anything else the following formula applies - no s.a.e. or I.R.C., no reply. Finances dictate.)

Brian is, once again, taking a solo spot within the BB/Chicago show, and has currently extended it to four songs, "Love & Mercy" and "Walking The Line", from the LP and two new numbers titled "Country Feeling" and "In My Car". There are no big surprises from either band but apparently Carl takes a superb lead on "Wishing You Were Here". According to Dr Landy's office, IF the Boys come over here this fall, Brian is 90% certain to come too... but remember - IF.

Brian's latest offering, "Daddy's Little Girl", is available on the SHE'S OUT OF CONTROL soundtrack album on MCA (reviewed elsewhere). Sarah Brightman's new album shows a singular lack of the song Brian offered her - "I Sleep Alone", as does the 12" 45, so we can assume that she passed on it. Landy's office say that Bri may do it himself.

"Spirit Of The Forest" (a sort of Tree-Aid affair) was premiered in New York on 1st June and featured twice on BBC 2 on 5th June, the first time showing how the record/video was put together and including meaningful comments from some of the 70 (count 'em) artists performing thereon. It took some six months to put together (now where have we heard that before) and stars include Donna Summer, Sting, Debbie Harry, Kate Bush, Iggy Pop, The Ramones, Ringo Starr and Uncle Tom Cobley and Brian. The chorus chants, "They'll never break the spirit of the forest / They'll never cut the heart from the tree of life" but Brian only grabs about six seconds solo with his line "Turn around, turn around, it soon could all be gone" - on better key than many of the other artistes I might add. (During the filming of the chorus Brian was virtually hidden in the back row but he was obviously doing a splendid job of miming without moving his lips!)

The only BB product Capitol have scheduled (under the heading of "pending") is something called STILL CRUISIN' - are we to assume that this is the soundtrack/new stuff album? Why not. One more new song title has emerged, "The Island Song".

CD Corner: The PET SOUNDS saga slithers on, with the latest stumbling block being Brian's insistence that Gene Landy be named as executive producer on the CD; not surprisingly, the rest of the band have indicated that Hell will freeze over before they let this come to pass... (Speaking personally, for once I'm with the Boys - AGD.) The SMILE CD boot has indeed come to pass, in a limited edition of 1,000, 600 of which are e'en now winging their way to the States. It's a 'compilation' of the two vinyl versions (i.e. no 'new' stuff) and is reviewed elsewhere. Rumours abound of a double CD boot later this year containing previously unheard material... Previously heard material in the shape of the "LA" album is scheduled for release on CD via the Pickwick budget label sometime in July.

Odds & Sods to close with: the album version of "Don't Worry Baby" (w/the Everlys) is different to the 45 mix... the Evs didn't want it released as a single anyway (a sound notion)... the 25th Anniversary Special, recently shown in Scotland in the wee hours of the morning, lacked any voice-overs at the end, and thus allowed us to hear a clean version of "Spirit Of Rock & Roll"... the Beach Boys feature in a series of twelve half-hour TV shows in the States titled "Endless Summer"... despite the going rate mentioned elsewhere in the mag, in one store, an impromptu auction of the Japanese PET SOUNDS CD saw it hit £200+

AGD, MIKE & CHRIS

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S T O P P R E S S .

BEACH BOYS European Tour Dates. (Not Confirmed by Concerts West as of 20-6-89 BW's Birthday)



Aug. 26 - Wurzburg, Germany.
 Aug. 27 - Neuendorf, "
 Aug. 28 - Frejuf, France.
 Aug. 29 - Orange, "
 Sep. 1 - W.Berlin, Germany.
 Sep. 2 - Hanover, Germany.
 Sep. 3 - Amphitheater(?)
 Sep. 4 - Paris, France.
 Sep. 6 - NEC Birmingham, England.
 Sep. 8 - Wembley Arena, England.
 Sep. 9 - " " " " Possible.
 Sep. 10 - Dublin or Edinburgh.

Thats all the info I have so check with your local ticket agencies, venues etc.

No CHICAGO on this tour.



Beach Boys live at Tooting in 1966. Photo by Brian Clarke.



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GRAND OPENING OF ROCKAWAY RECORDS 29.4.1989

In a quality periodical, such as BB STOMP, our emphasis is centred around the main item or persons. This, of course, is the love (no pun intended) of the Beach Boys. Not only does this concern the Boys themselves, along with their Mastermind Brian, but with helpful additional information.

Supplemental material would, of course, aid fans in keeping abreast with the developments concerning the group and with the people who exact influence over the group's image either promoting them, as in record agents and/or writers/critics who shape the public's perception of the Beach boys.

As an occasional L.A. correspondent for STOMP, some excellent opportunities for additional information about the Boys are presented to me. One such occasion came recently. The weekend of 29 April 1989 was significant. It was the official opening of the New Rockaway Records at their new location at 2390 N. Glendale Blvd. in North East Los Angeles. (For those of you wondering about the significance of Rockaway, check the back of your Beach Boys STOMP magazines. They have had the back page advertisement for a good number of years now.) I was fortunate enough to represent STOMP at the Grand Opening. This was a sizeable affair with five local Rock & Roll Bands used to get the party off with a bang. Part owner Wayne Johnson and his wife very cordially welcomed me and fellow Beach Boy admirer/colleague, Alex Alvarez to the Festivities. Wayne's office in the back of the shop has some very interesting Beach Boy memorabilia. In fact Rockaway Records has one of the finest original collections of Beach Boys records and related material in the Southern California area. (In consultation with Wayne, and all things being equal, it is probable that an interview with him about his connection with the Beach Boys may be featured in a future issue.).

It was an exciting afternoon with a highlight being the privilege of meeting David Leaf. As many STOMP members know, David Leaf is one of the most authoritative Stateside sources on the Beach Boys and especially about Brian Wilson. In fact, David was recently featured in an underground LA Rock journal by the name of Contrast. David provided most of the historical back-up material for the critic's article. The feature article was a short synopsis of the history of Brian Wilson and the people he has influenced and an interview with Brian about the Solo LP.

Once again my many thanks to Wayne Johnson and his staff at Rockaway Records for a delightful afternoon.

ROLFE H JONES

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